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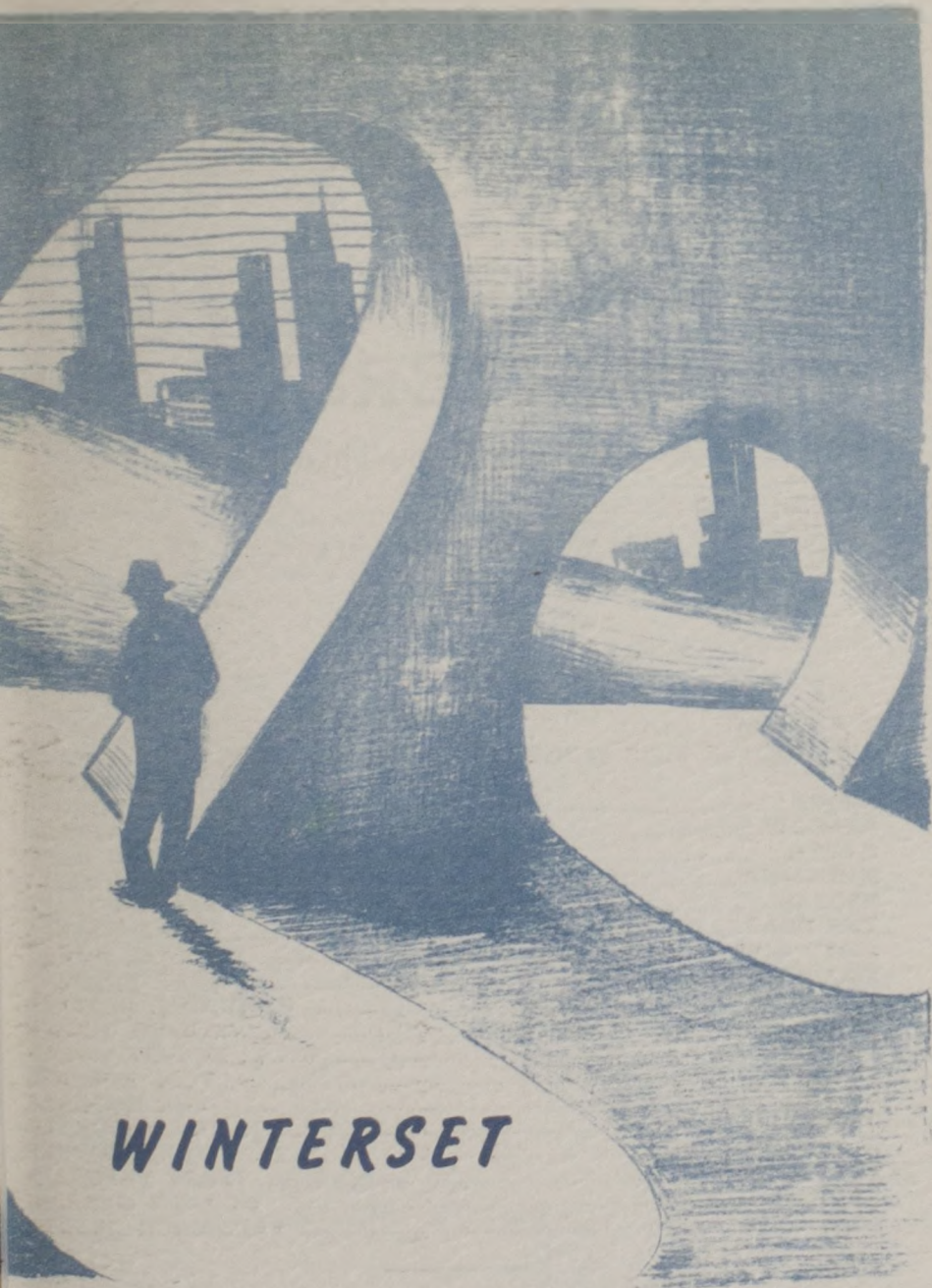
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WINTERSET

Simpkins Little Theatre
MONTANA STATE UNIVERSITY

February 8, 9, 10, 11, 12, 1949

MONTANA STATE UNIVERSITY THEATRE
AND
MONTANA MASQUERS

PRESENT

MAXWELL ANDERSON'S
WINTERSET

Simpkins Little Theatre

LEROY W. HINZE, Director
ABE WOLLOCK, Technical Director

CAST

(In order of appearance)

TWO MEN IN BLUE SERGE.....	DONALD REYNOLDS
	ROBERT INGERSOLL
TROCK.....	CARROLL O'CONNER
SHADOW.....	TOM WICKES
GARTH.....	RICHARD HAAG
MIRIAMNE.....	MARILYN NEILS
ESDRAS.....	LARRY KADLEC
THE HOBO.....	JAMES WYLDER
FIRST GIRL.....	MICHAEL O'SHEA
SECOND GIRL.....	JOAN BALDWIN
JUDGE GAUNT.....	EDMUND J. E. WARD
MIO.....	BO BROWN
CARR.....	ROBERT MORAN
HERMAN.....	TOM ROBERTS
LUCIA.....	GENE HUCHALA
PINY.....	HELEN McDONALD
A SAILOR.....	DUANE HOYNES
POLICEMAN.....	JERRY FRANKLIN
RADICAL.....	GORDON GERRISH
SERGEANT.....	FREDERICK ABBOTT

SCENES

The bank of a river under a bridgehead; and a cellar apartment.

As the play opens, it is an early, dark December morning. The action is continuous.

There will be an eight minute intermission between Acts 1 and 2 and Acts 2 and 3.

Production rights granted by Dramatists Play Service, Inc., New York City.

PRODUCTION STAFF

Assistant to the Director.....	Edward Patterson
Production Manager.....	Robert Haight
Stage Manager.....	Nancy Fields
Staging.....	Willis Stejer, Dick Mann, J. C. Stevens, Irene Stritch, Alice Brass, Joan Hardin, Helen Hayes, Sally Waller, EDr 16 Class, EDr 50 Class.
Lighting.....	James McRandle, Dolf Feldman
Costumes.....	Virginia Bulen assisted by Helen Hayes, Phyllis Van Vorous
Properties.....	Mary Lee Powell, Mary Jo Peterson, assisted by Rose Ellen Mudd, Jackie Loiselle, Jean Shaw, Delores Ashenbrenner, Bette Marble, Donna Coster, Marie Krebsbach.
Makeup.....	Tom Roberts, Jack Swee, assisted by Yvonne Kind, Edna-Marie Thompson
Sound Effects.....	Peggy Clapp
General Publicity Manager.....	Bill Smurr
Theatre Manager.....	Pat Blinn
Box Office Manager.....	Grant Dean
Box Office Staff.....	Tom Roberts, Virginia Risch
Theatre Secretary.....	Virginia Risch
Ushers.....	Brice Bridenstein, Jack Driscoll

Acknowledgements:—

MERCER'S

MISSOULA MERCANTILE

COMING ATTRACTIONS

VOLPONE—April 5, 6, 7, 8, 9.....Simpkins Little Theatre

ALICE IN WONDERLAND—May 10, 11.....Student Union Theatre

— WINTERSET —

"I believe with Goethe that dramatic poetry is man's greatest achievement on this earth so far, and I believe with the early Bernard Shaw that the theatre is essentially a cathedral of the spirit, devoted to the exaltation of men."

The above citation from the now famous preface to *WINTERSET* expresses the abiding faith of one of America's most serious minded playwrights. And while critics disagree sharply as to how well Maxwell Anderson planned his "cathedral," not one of them doubts his architectural integrity. He was no moon-shrunk romanticist, as the above quotation might lead one to suppose, but knew perfectly well the hazard he was taking, proceeding, as he did with caution, since, in writing verse drama, he was not only treading a well-worn path, but invading the very citadel of greatness. And how embarrassing it might prove to compete openly with the mighty Elizabethians. Nevertheless, his first plays in English history, *ELIZABETH THE QUEEN* (1930) and *MARY OF SCOTLAND* (1933), convinced even the doubting Thomases that the writer was no mere visionary. Looking back, one can now see that Anderson all along had been intrigued by famous women, especially those who stirred world movements as is shown in his two most recent productions, *JOAN OF LORRAINE* (1947), and *ANNE OF THE THOUSAND DAYS* (1948), dealing respectively with Joan of Arc and Anne Boleyn.

Reassured by greater success than he had hoped for, after his treatment of Elizabeth and Mary, Anderson turned his poetic skill to a native theme, and in *VALLEY FORGE* (1934), dramatized one of the critical periods of the American Revolution. Gaining confidence with each new production, he next took the boldest step of his career, the writing of the verse play, *WINTERSET* (1935), since it concerned not only a contemporary subject, but a gangster theme at that—one based on a grave miscarriage of justice.

The Sacco-Vanzetti case (1920) was a cause Celebre, equal in its sociological repercussions to the Drefus case or the Chicago Haymarket hangings of the 1880's. Shortly after the accused Italians were executed (1927), Felix Frankfurter, now a member of the United States Supreme Court and then a young professor at the Harvard Law School, wrote a brochure condemning the legalities involved in the case, and as late as last year two other experts published an exhaustive review of the whole unsavory affair.

As early as 1928, in a collaborated prose play, Anderson showed a deep interest in this notorious trial, prompted too, no doubt, by the immense publicity it had evoked. Seven years later, in *WINTERSET*, he wisely dealt with its consequences and not with the case itself.

But while Sacco and Vanzetti do not appear, their tragedy hangs heavy over the consumptive killer, Trock; the frightened Garth; the befuddled Judge Gaunt; and the avenging Mio. And Esdras, though old and supposedly wise, can merely wring his hands. The ineffectiveness of our penal system, the drabness and rootlessness of tenement life; the silent terror of gangsterdom are some of the lesser implications of the play. Little or no laughter here. This is indeed a winter set. And while the bridge may soar into the unknown, its base is rigid and cold and hard. And beyond the bridge flows the river with its muck and carrion.

RUFUS A. COLEMAN.